



## *Crafting Conservative*

February 5, 2022 – March 27, 2022

**Artwork Entry Deadline: December 31, 2020**

Fuller Craft Museum invites craft practitioners of all levels, from hobbyists to studio artists, to submit textile-based work under the theme “Crafting Conservative.” The exhibition, scheduled for February 5, 2022 – March 27, 2022. *Crafting Conservative* jurors are Guest Curator Hinda Mandell, Fuller Craft’s Artistic Director/Chief Curator Beth McLaughlin, Kathryn A. Mariner, and Katherine Tronolone.

This exhibition will explore “what” and “how” makers create objects with politically conservative messaging or motivation. It will investigate why artists and crafters use their skills to engage with their politics and their values. The selected pieces will likely feature issues relating to abortion, faith, and conservatively-leaning political beliefs.

**Eligibility:** Open to all artists, crafters, and makers throughout the U.S., of all experience levels, who self-identify as holding “conservative” beliefs or leaning politically conservative. Open to all people working in the traditional fiber arts, including those working with yarn, embroidery, cross-stitch, quilting, felting, rug hooking, paper, basketry, and other fiber media. Hobbyists are encouraged to submit their work. Selected works will fall under the “Crafting Conservative” theme explicitly (as expressed by the piece itself) or abstractly, through the artist’s statement.

**Submission Requirements:** Group and individual submissions are welcome, as are contributions from nonprofits, political organizations, religious institutions, crafting circles, community groups, and youth centers. Individual artists and groups may submit up to three works for consideration.

### **Submission Format Requirements:**

- Image files: jpeg or tiff, 300 dpi minimum (one per work, details as necessary)
- Image list: artist name, title of work, year of creation, media, dimensions, weight, installation requirements, with name, contact details on the top of the page
- Maker’s statement about the submitted works (no more than 200 words) with name and contact details on the top of the page
- Maker’s bio (no more than 200 words) with name, contact details on the top of the page

### **Art requirements:**

- All submitted works must use textiles either exclusively or have a strong textile component, drawing upon the “social fabric” as a metaphor reflecting the way people weave themselves

into their communities and political systems through their beliefs.

- All works must come ready to hang and/or prepped for display, e.g. include a hanging sleeve, “D-rings,” or other hanging mechanism.
- Due to the contemporary nature of this exhibit, only work created from 2015 (the start of the last presidential campaign season) to the present will be considered.
- All works must fall under the “Crafting Conservative” theme.
- Costs associated with delivery and return of artwork to be paid by artists.

Please email all submission materials, as listed above, to Charlie Pratt ([cpratt@fullercraft.org](mailto:cpratt@fullercraft.org)), Curatorial Associate at Fuller Craft Museum, and Guest Curator Hinda Mandell ([hbmgt@rit.edu](mailto:hbmgt@rit.edu)) by December 31, 2020. Questions regarding the exhibition can be directed to Guest Curator Hinda Mandell. Questions about Fuller Craft Museum can be directed to Curatorial Associate Charlie Pratt.

### **Crafting Conservative Juror Bios**

**Kathryn A. Mariner** is the Wilmot Assistant Professor of Anthropology and Visual and Cultural Studies at the University of Rochester. She is also trained and licensed in clinical social work and her research examines the relationship between intimacy and social inequality in the postindustrial urban United States. She often integrates visual and artistic practice into her work through printmaking, bookbinding, and photography. She is the author of *Contingent Kinship: The Flows and Futures of Adoption in the United States* (2019, University of California Press), and her work has also appeared in *Public Culture*, *American Anthropologist*, *Ethnos: Journal of Anthropology*, and *Cultural Anthropology*. To learn more about her current work on race and placemaking, visit [fertilegroundroc.org](http://fertilegroundroc.org).

**Katherine Tronolone** is a freelance marketing professional under the name East End Consulting. Her company specializes in B2B demand generation marketing and serves companies worldwide. She is co-author of the *Socks a la Carte* knitting books series that encourages the reader to mix and match pieces of sock anatomy to create custom socks. Additionally, she has tech edited dozens of knitting patterns from socks to sweaters. An avid knitter for more than 20 years, Katherine’s philosophy on the craft is simple – Knitting is comprised of only two stitches in various combinations. If you can knit and you can purl, you can knit anything. Her dearest knitting ambition is to master the art of steeking, though despite her crafting philosophy, she has yet to attempt. Katherine is one of 300+ members of the Rochester (New York) Knitting Guild and plans to run for a board position when meetings can resume.

**Hinda Mandell** is associate professor in the School of Communication at RIT in New York, and is editor of *Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats* (Rowman & Littlefield, 2019); co-curator and co-editor of *Crafting Democracy: Fiber Arts and Activism* (RIT Press, 2019); a co-editor of *Nasty Women and Bad Hombres: Gender and Race in the 2016 US Presidential Election* (University of Rochester Press, 2018); the author of *Sex Scandals, Gender and Power in Contemporary American Politics* (Praeger, 2017) and co-editor of *Scandal in a Digital Age* (Palgrave Macmillan, 2016). Mandell’s website is [omghinda.com](http://omghinda.com), and she’s on Instagram: @crochetactivism. Mandell is passionate about organizing crowd-created yarn installations in public spaces connected to the history of a region’s social-reform movements.

**Beth C. McLaughlin** is Chief Curator of Exhibitions and Collections at Fuller Craft Museum in Brockton, Massachusetts. Beth has held leadership and curatorial roles in the arts and museum fields for over 25 years at institutions across the U.S., including Fuller Craft Museum, Oakland Museum of California, and DeCordova Sculpture Park and Museum. She has curated over 45 exhibitions and has served as a juror/adjudicator for many cultural organizations, including American Craft Council, Fiber Art Now Excellence in Fibers, Massachusetts Cultural Council, and the City of Worcester. Beth has been published in several books and periodicals, such as *Crafting Democracy: Fiber Arts and Activism*, *Fiber Art Now*, the *Decorative Arts Society Newsletter*, and *American Craft Magazine*. Ms. McLaughlin is passionate about expanding awareness of the craft field, promoting the makers, and exploring the transformative powers of handmade objects.